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The AUTHOR & JOURNALIST

FEBRUARY, 1945

20 CENTS



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MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

Something can be said for the American fondness for labels—it saves a lot of time, in a world where one cannot always stop for the reappraisals which exact truth requires. But the label habit often has unfortunate results. People go on thinking of poets as unkempt and unworldly persons who are at least slightly crazy; and publishers are typed among writers as shrewd, grasping, individuals engaged in exploiting genius.

As semantics prepares one to find, all kinds of people are writers—and publishers. The pleasant man on our cover this month, an editor and publisher, helps to prove the point.

It fell to Douglas Lurton to be managing editor of the *Literary Digest* at the time of the 1936 poll fiasco. (Lurton had nothing to do with the mechanics of that poll.) The *Digest* curled up and died; a prominent weekly magazine offered Lurton the post of managing editor. He had behind him years of success, first in the newspaper field, then with magazines, finally as supervising editor of the Fawcett magazine group.

Most writers and editors dream at times of publishing a magazine of their own. Out of his *Digest* job, Lurton was tempted. He had a magazine idea which with Helen Lurton, his wife, he had worked on in moments of inspiration for several years. They had arrived at the title, format, editorial formula.

Lurton went with the publishing idea to Wilfred Funk, whom he had come to know intimately while on the *Digest*, published by the Funk & Wagnalls Company. Funk liked the idea for *Your Life*, and the two organized the Kingsway Press, Inc. The magazine was launched late in 1937. It was an instant success, and became the nucleus of several projects, each in separate companies owned by Funk and Lurton.

Lurton had other magazine ideas—and they all clicked; *Your Personality* in 1938; *Your Health* in 1939; *Eat and Grow Slim*, annual, in 1941; *Woman's Life* in 1942. Each went over the top with the first issue. Because of paper restrictions, *Woman's Life* has had to be published quarterly.

All these periodicals are pocket-size 25-cent sellers. They offer an open market to distinguished writers and to beginners who can produce sound articles of service in the daily lives of readers. Of all the various companies, including Wilfred Funk, Inc., a book publishing house, Funk is president, Lurton, vice-president and business manager.

Occasionally, Lurton does a magazine article for some publication other than his own, so that he won't forget what it is like on the other side of the editorial desk; and he has written or edited a number of books. McGraw-Hill will publish this year his "Make the Most of Your Life."

Douglas and Helen Lurton live at Scarsdale, New York. They have two daughters, Grace and Margaret; those, and a wire-haired terrier, are the publisher's "primary and only hobbies." He says frankly that he thinks he has done a "pretty job of working out for himself a desirable way of living"; he calls the kind of publishing he does "fun."

Writers find Douglas Lurton a sympathetic, helpful editor to work with; often he helps to place material he is unable to purchase.

I once asked a Portland, Oregon, outfit which claims to render a superduper service to song writers

to give me the names of a few customers who had made money through patronizing them. I received no reply to my letter.

With talk of recordings, advertising to broadcasting stations, and other touted devices, the song gentry convey the impression that, for the client's \$17, \$45, \$64, or other sum, success is the next thing to inevitable. Many of the customers are unworldly, naive persons who answer newspaper wantads and, receiving a flattering letter with stipulation of payment by author, assume that such an arrangement is the regular thing in the song industry. Judging from inquiries we receive, song racketeers are doing an enormous business during these years of war prosperity.

Will any reader of A. & J. who has purchased de luxe, or any other, song publishing service, and financially benefitted, send in the details marked for my personal attention?

▲ ▲ ▲

I gathered from one thing and another that Clement Wood, whose articles on verse in A. & J. are so popular, kept busy in 1944, and I asked him for a report for this column. He wrote me—

"Did I do any literary work in 1944? Gloria Goddard [Mrs. Wood] and I ran 450-acre Bozenkill, without a helper—thanks to Hitler and Hirohito . . . a larger and better lawn than ever; unsurpassed flower gardens; an oversized truck garden that fed six large families, and that netted, among other things, 2½ bu. sweet potatoes, 3½ bu. white potatoes, about 2 bu. each of beets, carrots, parsnips, okra; 50 cantaloupes; 30 pumpkins; about 200 squash; uncountable bush and pole peas and beans, pod peas, 4 types tomatoes, eggplants, onions, 4 types celery, and so on.

"I kept 200 correspondence pupils in collegiate versification on their toes and on their poetic feet; and criticized poems for 800 more. I wrote and placed 15 essays, one on Emily Dickinson of 55 pages. I wrote and published an espionage novel and a murder mystery. Gloria wrote three romantic novels. I wrote and published some 35 poems. We got out our Bozenkill Breeze. I wrote forewords to 15 volumes of poetry. I wrote and placed, over pen-names, about 15 pulp short stories and novelettes, running up to 150 pp. for the longest. I revised my 'The Art and Technique of Versification' for Spring, 1945, publication (Greenberg). I wrote a 500-page 'History of Human Colonization', from Phoenicia to today. There were probably a few other things; but I've forgotten them. Oh! and our ping-pong game improved a lot!"

Clement Wood is 56, Gloria Goddard 10 years

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"The future belongs to those who prepare for it."

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younger. For their accomplishments in preceding years, consult *Who's Who in America* (Mr. Wood's sketch is one of the longest there.)

Our March issue will be the Annual Forecast Number. . . . Under present conditions of paper supply, it's a wise subscriber who renews promptly. . . . Doris Wilder ("Writing Greeting Cards That Sell," this issue) is a Denver writer who has specialized in greeting-card verse for many years. . . . An educational experience: checking stories in current issues of the *Satevepost*, *Liberty*, *Redbook*, *Ladies Home Journal*, etc., with the list of openings Sewell Peaslee Wright describes this month. You'll be surprised at the apparent preferences of some of the editors.

▲ ▲ ▲

We get very interesting letters from our eldest son, Forrest, 30, now in the Philippines. Delayed by a bomb-damaged antennae, Station PZ, 400 watts, a Press, Wireless mobile unit, made its initial contact with America on November 14, has been on the air with few interruptions since. Most members of the nine-man crew are operators. Forrest has a large share of the engineering responsibility.

The first two weeks on Leyte brought such novel and challenging experiences as maintaining the station without tools—they hadn't arrived from the States, and substitute gadgets had to be devised; repairing delicate high-speed communications apparatus with the aid of a flashlight, standing in water and amid the crashing din of ack-ack fire; three days of dengue fever (Forrest remained on the job). During this period, the PW men got acquainted with slit trenches, saw their first Zeros shot down.

"I'm feeling fine," Forrest writes. Unless there are complications, when he may work right around the clock, he is on duty most of the time from sun-up to midnight.

(Continued on page 22)

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Norfolk, Nebraska
September 20, 1944

Dear R. W. I.:

In yesterday's mail I received the corrected assignment. I only hope it was as good as your comments indicate! I'm anxiously awaiting the next assignment, for I am eager to get going.

You see, this evening I ate dinner with the manager of our local radio station. I mentioned this course of yours, and he asked me if I would be interested in doing some script writing for them in my spare time. They are short-staffed, making it necessary to farm out some of the work. I'm telling you this, because it is an added incentive for me to continue—if I ever needed one!

So bring them on.

Sincerely,
ROY H. PEARSON.

THE AUTHOR & JOURNALIST

February, 1945

EIGHT GOOD OPENINGS

... By SEWELL PEASLEE WRIGHT



Sewell Peaslee Wright

Nothing could be more presumptuous than an article on openings. You already know exactly what a good opening should be. You know as well as I do that the good opening sinks the narrative hook into the reader, and holds him . . . squirming, perhaps, but still securely . . . while you present him with the castback, and prepare him for the story which follows.

If you're a devotee of the old, tried-and-true "Detour Theory," you know that the ideal opening is at the point "B": the point at which Motivation bumps into Obstacle. A crash always attracts attention; people come running to see what happened, and to mill around speculating upon cause and effect.

With the present article in mind, I asked an editor about it. He's a friend of long standing, and was, until he decided to go back to writing a few months ago, editor of a couple of magazines in a well-known string.

"You should know all about it, Johnny," I taxed him. "What's a good opening?"

"It's the most important thing about any man's story," he said instantly. "An editor never has to turn the first page to be sure that a story is impossible. He may have to read the whole yarn—and read it more than once—to make sure that he wants it, but the first page, the opening, tells him whether it's a for-sure goer-backer."

"That's fairly obvious; one sip will tell you you've put salt in your coffee instead of sugar. But just what is a good opening?"

That stopped him for a moment.

"Provocative is the word, I think. If an opening is provocative, it's good."

"Now we're getting somewhere! And what makes an opening provocative?"

"What makes a woman provocative? Some are, some aren't. It's not beauty, nor figure, nor what she says, or how she looks at you, or how she moves or how she's dressed. Or it may be all these things, a combination of a few of them, or any one of them . . . or something else entirely."

"You're saying that a good opening is a good opening," I pointed out. "That's not being very helpful."

"Then let's get down to cases. Let's analyze a lot

of good openings . . . classify them . . . give 'em names, maybe. Think it could be done?"

"We can try," I said, and we did. Perhaps our list isn't complete. Perhaps you won't agree with some of our conclusions. But here are our findings which at least, represent some original research. We've tried to make our titles descriptive, easy to remember; change them if they don't appeal to you.

The Battle. This is the true and simple Motivation-and-Obstacle-in-actual-conflict opening. A natural for pulps, and good for slicks. Not always too artistic, but almost invariably effective.

"A shadow detached itself from a doorway. Something hard was pressed against Jason's ribs.

"So sorry," murmured a sibilant voice. 'I'm afraid your so charming friend, Miss Connor, will wait in vain for her knight errant.'"

Just Before the Battle, Mother. This is a familiar variant of *The Battle*. The first words do not demonstrate the meeting between Motivation and Obstacle but they definitely promise it:

"Jason should not have taken the chance. This was the enemy's territory. The street was dark and narrow and all but deserted, and there was the evil smell of the wharves in the damp night air. He should have waited until Bob returned; Bob, who wore the authority of a uniform; who had a gun, and knew how to use it. . . ."

Little Did He Wot. This opening is one which seems to be enjoying a current popularity. Personally, I'm not strong for it, but you may like it. It goes something like this:

"If Agnes had known, when she accepted Clara Grayson's invitation, that Dave Mitchell would be present, she would have . . ." But she didn't know, so she accepted the invitation, and Dave was there and so we have a story.

Lone Exception. This, too, seems to be going very well just at present. It relies upon contrast for its effectiveness, and its promise of something interesting.

"It was a perfectly grand party. The music was good, the drinks were excellent. The men, for the most part, were dashing in their uniforms, and the women were beautiful and gay. Everyone was having a wonderful time—all except Captain Jack Winters, who sat alone on the terrace, an untouched drink beside him, and watched the gaiety within with brooding, almost malevolent, gray eyes."

The next two are very closely related, but there is a difference between them, so Johnny and I decided to separate them for you.

Proverbial. This opening starts with a proverb: "It's a long lane that has no turning, and Bill Smith . . ." or, "They say a bird in the hand is worth two in the bush, and when Ted Anderson saw the Jerry sniper . . ."

Philosophical. Instead of using an accepted proverb, this opening employs a line which is proverbial in nature, but is not so expressed:

"Women are peculiar creatures, and when M^{rs} had been married about three months, it dawned on him that Rose was no exception to the rule." Or, "A man never knows who is his best friend until . . ."

Personality Plus. This is the favorite of a good many slick writers; you simply grab one of your more important characters, or the most important character, and open with a close-up of him. Like this, perhaps:

"Greg didn't look like an Army officer; he looked like Hollywood's idea of an Army officer. He wore his uniform with the swank of tails and white tie; he had broad shoulders and narrow hips and a wonderful jaw and beautiful teeth and eyes to wrench a girl's heart. And he had more ribbons on his left chest than the average lovely blonde thing could cover with one soft, pink, and adoring hand."

X Marks the Spot. That's just a dramatic name for what's often a dull opening: a description of a scene, the background of the story, or a weather report. Often, it goes something like this:

"The house to which Jimmy brought his bride was a very old house, gray with the years, and somehow humble. It stood half-way up the hill, and there were hollyhocks around it, and generous-looking apple trees. The foundation of the house was native granite, blasted from the very hill upon which the house stood, and the red bricks of the huge central chimney . . ."

Well, there you have the eight classifications we made. Undoubtedly, there are other types of openings . . . but here, it seems to me, is the significant thing:

All these eight classifications have one thing in common, and if you were to double the list, I believe you'd find that all the new ones would share this distinction. *They would all hold out a promise.*

That's the common denominator. That's the mark of the good opening. The opening that promises the reader something interesting, and gets that promise over quickly, is a good opening. The reader sticks around to see what you have up your sleeve . . . and that goes for the editorial reader as well as for the reader who, let us hope, will run across the story in a magazine.

"That's right," said Johnny, when I came forth with that thought. "You're going right back to what I said at the outset. *Provocative*: that's the word! That's what makes a woman provocative, isn't it? Somehow or other, by fair means or foul, whether or not she really means it, she implies a promise."

"I'd say that goes double for a story. If the opening paragraph contains a definite, impelling promise, I'll give it a whirl. So will any other reader, in an editorial office or out of it."

Check up on the examples I've given you here. The promise in *The Battle* opening is pretty obvious. So is the one in the *Just Before the Battle*, *Mother* example. Consider the situation in the *Little Did He* *Wot* opening: there was something between Agnes and Dave. Something so important she didn't want to see him. But, through the accident of Clara's party, she is thrown into contact with him. What will happen then? Something, certainly, so there is a promise of things to come.

The *Lone Exception* example also promises. The Captain is out of step. Something's wrong. Something's on his mind. Very soon, now, someone will

come out onto the terrace, or the Captain will stride into the room . . . and then we'll know what's wrong with the Captain's state of mind.

The Proverbial and the *Philosophical* openings both promise because they say, in effect, "Here's a general statement I'm about to prove in terms of an actual human experience . . . or, perhaps, I'll disprove it. Want to see how I do it?"

The trick of the *Personality Plus* opening is that it's truly a *Plus* affair. The character delineated is so veddy veddy, in one way or another, that the reader knows something interesting is *sure* to happen to such a person . . . and there's your promise!

The scenic description opening, *X Marks the Spot*, won't hold a promise unless you carefully engineer it. That's the weak spot in this type of opening. The example given does hold a promise because a *bride*, presumably young, radiant, lovely, is coming to this very old house. There's a suggestion of change, readjustment, perhaps conflict. A suggestion, did I say? The word is *promise*!

And, as a parting thought: An opening, technically, is more than one paragraph in a majority of stories, *but* it will help a great deal to think in terms of *one* paragraph, the *first*. If you possibly can, *make your promise, be provocative, in the first few lines.*

Then, according to Johnny, and according to my own rather lengthy experience, you'll be sure at least of a reader!

□ □ □ □

Maclean's, 481 University Ave., Toronto, Canada, N. O. Bonisteel, assistant editor, writes: "We are in the market for short fiction from 4500 to 5000 words and anything submitted will have prompt consideration. Our range is fairly wide—we use much the same type of fiction as *Collier's* and *Saturday Evening Post*—but are especially interested in stories by Canadian writers and with Canadian background, or stories that could easily be adapted to a Canadian background. At the moment we are especially in need of stories with a young love interest, sport stories, etc. We do not use the straight pulp action story—our fiction should have characterization and atmosphere."

Candor Magazine, formerly at Puxico, Mo., is now located at Dexter, Mo., Rt. 4.



"It's a sophisticated little yarn about swanky New York hoity-toities!"

AS OTHERS SEE US

Style In Writing

. . . By LAVINIA R. DAVIS

We have spoken of the plot as the vehicle of the story; the characters as the flesh and blood. Now we can consider the style which is the outward symbol of all the inner graces and feelings which you, the writer, have put into your work.

Style in writing, according to the dictionary, is nothing more than the manner in which a thought is expressed. It is the window dressing which will either attract prospective customers to sample your wares or send them away discouraged. From the opening page to the final paragraph, style is important because it represents the individuality of the writer. It is the nearest equivalent in the printed page to human warmth, friendliness, dignity, and all the other characteristics which in judging living people we group under the heading of personality.

It has been said ad nauseam that children do not give a fig for literary style. In a negative sort of way this is the truth but it is not the whole truth. Few children of their own free choice will read a book solely because teacher or parent says it is beautifully written. Still fewer will leave the cheap and easy attractions of the comics for the beauty of the written word. And yet over and over again a child will discard a story because it is dull; because it is preachy; because it doesn't sound real; or as my young son once said of a book he was laboring over, "Ah, Mum, this man just takes chapters and chapters to go no place." And all those reactions are direct and honest, if unconscious, comments on style!

Most children and for that matter the vast majority of adults are attracted by simplicity and clarity. They want to be able to follow your plot and associate themselves with your characters without having to struggle too hard for your meaning. This does not mean that you can write down, or be patronizing in your attempt to be lucid. It merely proves that you, the writer, must fully and entirely understand your idea—every idea, whether it is your main theme, a description, or a definite bit of action—before you write it down.

A great deal of nonsense has been written about word lists, graded words, vocabulary fitness and so on. Personally I feel strongly that this is the province of the pedagogue and not of the writer. I never choose a word because it comes from the word list of a given age group. In fact I see no necessity for being overly conscious of age groups in any connection as by and large the age about which one is writing will determine the age of the future reader. If the hero in a story is 10, the chances are better than even the book will be ready by the 7-9 year olds; if he is 12, by the 9-11's. Nor do I ever use a word solely because it is easy, though over and over again whilst rewriting I worry one word like the proverbial bone until I find the exact one which will most clearly and explicitly convey my thoughts. Then I use it with a clear conscience and let "word difficulty" take care of itself.

For very young children to whom the actual business of reading is still difficult the physical appearance of the printed page makes a great difference. Pages with short sentences and short paragraphs look, and for that matter are, simpler to read and are therefore desirable. But even in stories for seven-year-olds I have never been asked to take out a long word provided that it was the correct and forceful one to carry over my thought.

One of the ways of testing the style of juvenile writing is to determine whether a child can absorb a

knowledge of new words as he reads. And if he is sufficiently enticed by an exciting plot, credible characters, and real feeling, you can bet your typewriter he's not going to leave a book simply because some of the words are beyond his supposed reading capacity.

In this connection I think it is worthwhile to re-emphasize the fact that children use all of their five senses more than most adults do. Foremost perhaps is the sense of hearing which in many cases results in a love of luscious, full-bodied, onomatopoeic words that give the sound as well as the feeling of what the writer is trying to express. Kipling in his *Jungle Books* was a master of onomatopoeia as well as the use of repetition. Repetition can be boring and artificial, but if it is used sparingly and with taste it can often create an emotion and an appreciation which cannot be achieved by other means.

It is my belief that the best style is the simplest and the most *genuine*; the one that most completely expresses the individuality of the writer. We all know that children are gifted at seeing through artificiality in everyday life. The poseur, the pretentious bluffer, gets short shrift in school, playground or camp. And they react the same way in their reading. They may or may not be aware of the intrinsic beauty of words and sentence structures but they can tell instinctively whether the writer is honest or a pompous fraud.

This youthful clairvoyance seems to me to explain why L. M. Alcott's *"Little Women"* is still in great demand in public libraries, whereas Horatio Alger's books, written at about the same period, are never touched. Both writers according to modern standards are almost unbearably wordy and long-winded, but Alger always tried to tack on a moral which he may or may not (probably not) have really believed; whereas Louisa Alcott's work is simply a reflection of her own reverence, friendliness, and goodwill.

Most of us either at school or college have been told that the way to achieve a fine literary style is to model our writing on the acknowledged classics. This is all very well if the beginner's study has been so whole-hearted that it has become a part of his own personality, and he is left free to express himself, to, as Kipling says, "Paint the thing as he sees it, for the God of things as they are."

For a beginner to set out to produce a book just like one by Rachel Field, Munro Leaf, or Howard Pease seems to me a tragic folly. It is worthwhile to study the present-day books you believe to be good, but you must also learn how to forget them and in your writing strive only to express forcefully and economically what you yourself think, feel, and believe!

St. Beave says somewhere or other that in "Every man there is a poet who often died before the living man was actually full grown." It is your job as a stylist to release that poet, to write a book over which a child can say without even being conscious of your medium, "that is how I felt, yes that is the way the moon looked, only I couldn't put it into words." Style, like good manners, is best when it is least self conscious and obvious but springs up naturally from a loving heart.

The amateur does not always see that his style must be influenced by the kind of a book he is trying to write. Style is a result not a beginning; it is the love child which results from the union of plot and character. Like all other offspring style will receive characteristics from both parents. The thing to remem-

ber is that the dominant inheritance must come from the parent which is most important in your particular book. In other words, if you are writing a plot book (by which I mean a mystery, an adventure yarn, any story in which the what-happened-next element is more important than the characters) that must control your style. You must aim for clarity, economy and suspense, leaving out every sentence that does not directly or indirectly contribute to the unraveling of your plot.

In a story of character development your style will be controlled by your own concept of what the people in your book are like. Your object is to make them real and you can't achieve that by having a present day imp in the fourth grade talking like David Copperfield. Think about that imp until his voice sounds in your inner ear and then write about him with the conviction that your presentation will be better form than if you had conscientiously modeled your writing on any or all of the great masters who have already preceded you across the river Styx.

In the early stages of writing a book, in fact straight through the first draft, you can only work on style indirectly. Your effort must be to tell a story, create characters, and recreate emotion. But by the time you are on a second or third draft you should begin polishing. Ask yourself: Is this the right word? Can I leave that out? Have I made this clear? Is this description too long and is that one full enough?

Once you have finished that final going over there is nothing for you to do but to mail your brain wave to an editor and hope for the best. I believe the general rules for presenting Ms. to an editor have been so well covered in *The Author & Journalist* that it would be presumptuous for me to repeat them, other

than to say that the adult rules cover the juvenile field. You would not apply for a job looking dirty and unkempt and speaking in so low a voice that the personnel manager could not hear what you had to say. Similarly, don't send out your book so that the editor will have to struggle to find out what you have written.

So many people ask every juvenile writer about illustrations that it may be worthwhile to say here that by and large the author has very little indeed to do with them. If you are first and last an artist interested in producing a picture book with a short accompanying text you will of course send in your drawings. But if you are primarily a writer, or wish to be one, you will do better to send in your text without attempting to get illustrations ahead of time.

In the same vein, once you have placed your book with a reputable publishing house don't bother the editor with a lot of fancy ideas on promotion and advertising. After a contract has been signed, settling the advance and royalty, it is my contention that the book is no longer the author's business. It is his property, yes, his interest, certainly, but it is the editor's business and you can bank on it that he knows it or he would have been crowded out of the publishing field long ago. Your job is writing. When you have done your best and placed your work with an established publisher you can sit back and relax—until you start sweating out your next book!

(This concludes a series by Mrs. Davis on juvenile writing which began in the November, 1944, issue. Preceding articles were "The Technique of Interesting Children," "The People In Your Book," and "The Coach, the Cart, and the Distant Stars.")

INFRINGEMENT OF OWN COPYRIGHT

. . . By ROGER SHERMAN HOAR

One of the readers of this magazine has sent in a lament, which can be abstracted about as follows.

Several years ago he wrote an article about a certain colorful public character, and sold all rights to a pulp magazine for a cent a word. He is quite an authority on that particular man, and recently a slick ordered a comprehensive article on the subject. The author, being a square-shooter, informed the slick that this article would cover some of the same ground as the former pulp article. Whereupon, the slick indignantly informed that it would withdraw its offer, unless the author could obtain a release of copyright from the pulp.

Our friend's specific howl is substantially:

"How come that an author who sells all rights in an article, can *not* go back over the same field and write another article, quite differently presented; although any reader of the article, who recognizes the possibilities, can go back to the original sources, and write and sell an article of exactly the sort that the first author is barred from selling?!!!"

The answer is that, although *legally* the status of the second article is identically the same, regardless which man writes it; yet, from a *practical* point of view, the second publisher is quite naturally and justifiably more suspicious of a rewrite by the original author, than of a new article by a new author.

First, as to the legal status. Inasmuch as there is considerable parallelism between patents and copyrights, permit me to quote from my own book on "Patent Tactics and Law" (Ronald Press), page 193:

"In my old home town, the Noble Redskins frequently sell a piece of land and still think that they own it. This results in the same piece of land being sold several times in succession, and yet still being claimed by its original Indian owner. Hence the expression 'Indian giver.'

"Somewhat the same idea frequently prevails among inventors, so let me state emphatically that, if one assigns a patent, it is gone, and even the original owner can't manufacture his own device any more."

Corpus Juris Secundum (Vol. 18, page 218) says:

"An author has no more right than any stranger to reproduce his work, after parting with the copyright, or causing it to be vested in another, either by directly copying it or by availing himself of his recollection of its contents or composition. However, he has the same right as any stranger to make a new work on the same subject, and in doing so he may make use of the same original sources of information, and the experience and information gained by him in the course of preparing his original work."

Now, as to the practical status. Put yourself in the place of the second publisher. If the author is

the same man who has already written an article on the same subject, the copyright to which is owned by the first publisher, you would undoubtedly be influenced by the following four considerations: (1) an author is more likely to repeat himself, than one author is to duplicate another; (2) the first publisher is more likely to become enraged and go after the blood of an author who bites the hand which has just fed him, than to go after a total stranger; (3) you would feel that, if the author is on the level, it would be an easy matter for him to get an admission of non-infringement out of his first publisher; and (4) as a matter of comity between publishers, you would be disinclined to take an author from a competitor, without the competitor's permission.

Finally, don't overlook the possibility that the second publisher is using the copyright angle merely as an excuse to get out of a bad bargain. I base this concluding hint upon the following experience of my own.

In 1917, Little, Brown & Co. published my "Constitutional Conventions, Their Nature, Powers, and

Limitations." At that time there was a regular epidemic of revision of State constitutions, and books on the subject were in great demand; so a second publisher signed me up to write a fifth edition of Judge Jameson's monumental work on the subject. This second publisher of course knew of my Little, Brown book—in fact, it was why I was hired to bring Jameson down to date.

But, by the time my new manuscript was completed, after months of arduous work, the public interest in constitutional conventions had suddenly waned. So the second publisher demanded that I obtain a release from Little, Brown. The latter of course refused, and that was that!

To summarize, an author has just as much and just as little right to plagiarize himself as a stranger has to plagiarize him. But there are many practical considerations which lead a second publisher to look askance at, and deal more firmly with, the risk of self-plagiarism. And, finally, an accusation of self-plagiarism is a darn good excuse for a publisher to use to break a contract.

TURNING HEADLINES INTO LIGHT VERSE

. . . By CLEMENT WOOD

Light verse hatched from today's newspaper headlines has been the chief source of income of such nationally known newspaper colyumists as B.L.T., F.P.A. of "Information, Please," Don Marquis, Ted Robinson, Grantland Rice and many, many more. Their daily columns featured verse; and no verse has the immediate reader-interest of verse themed on the topics we're all most interested in: the immediate news, as given by the daily paper.

I say light verse rather than serious poetry, because poetry's balky when called; whereas light verse can be manufactured as facily as clothespins or cigarettes. Such verse is like a rhymed editorial; and often puts over its point even more sharply and memorably than the ponderous prose just under the paper's masthead. I have conducted columns on the *New York Mail, Call* and elsewhere, and even run a weekly rhymed *News of the Week* for years; and I know.

Making verse out of headlines is almost as ancient as headlines. In the 1880's, a brief cable from India stated: "The Akhoond of Swat died yesterday." No one had heard of Swat, or its Akhoond, before. But the half dozen leading wits among the English poets leapt at this; and at least three of their products survive in the leading anthologies. Years before that, when a headline stated "THE CONSTITUTION TO BE SCRAPPED"—a story preceding criticism of the New Deal, that dealt with the plan to junk the famous battleship of that name—Oliver Wendell Holmes wrote the headline into immortality, with his "Old Ironsides"—"Ay, tear her tattered ensign down!"—which also resulted in saving the magnificent old fighting ship.

How are we to systematize cashing in, in light verse based on headlines?

Learn to read the dailies with an eye quick to seize the light verse possibilities in important or unusual headlines. Begin making a pile of such clippings daily, even up to ten or twenty of them. Write, of these, the two to four that seem to cry most insistently for light verse treatment—always making allowances for editorial preferences and taboos.

I take today's papers, and clip headlines that show some promise: TIES PRICED \$100 REPORTED ON COAST. Handpainted with slinky females on them, the story goes. Not for a family newspaper. Here's a headline to a David Lawrence column: PACIFIC WAR MAY BE SHORTENED BY JAPAN'S SURRENDER. After a long study, I shake my head: the obvious in terms of the platitudinous. OPA PRICE RULING HITS BRAZIL COFFEE. That's better: it touches the palate.

But here's one that's sure fire. REPORT HITLER GOING TO JAPAN. For it concerns a man even more important to most of us than Frank Sinatra. Let's see what we can whack together out of that:

So Hitler, as his last bravado,
Is off to visit the Mikado!
What will they find to chat about,
To spat about and rat about?

"How is your health?" the Nip will say.

"I'm just a bit improved, today.
The doctor says I'm almost sane,
Barring concussion of the brain
And paralysis from my last stroke—
Throat cancer? Well, I still can croak.
And there's my paranoia, too.
Well, Hiro, how is it with you?"

The Nip will mourn. "Oh, not too sweet.
I've got paralysis of the fleet—
A case of shrinking boundary limits,
Due to MacArthur and to Nimitz;
And one thing more to make me dreary—
The army's committed hari-kiri!"

So they will chat, as their dreams shrink littler—
Hirohito and harried Hitler.

There we have a wish-fulfilment so general that it will cheer even an editor; and should hit the jackpot for a check. (To next page)

Verses distilled from headlines are, in many cases, extremely perishable commodities. If one runs a daily column, it heads tomorrow's stint. When one is freelancing, it's got to go out fast, and to the right editor. The timeliness—its perishability—might justify its simultaneous submission to a few intelligent editors, with whom you're already on corresponding terms. For this reason, it's sometimes wiser to select themes with more longevity.

Let's con a few more headlines. SMOKERS IN STORES ARE FINED \$10 EACH. . . . BLACK MARKET TIGHTENS GRIP ON FOWL . . . CHRISTMAS BEFORE THANKSGIVING FOR NUBBINS HOFFMAN . . . BRIAR FOR WOMEN'S PIPES ARRIVES HERE FROM ITALY. Pause at that one. It evokes grandmother's pipe, and granddaughter as a reversion to pipe. But here is a Roosevelt item that squeals aloud for light versifying:

"FDR PLANS JOBS FOR ALL"—*Daily News*

Of all the melancholy news,
This headline takes the cake!
Leisure is what I like to use;
And so, for goodness sake,
Plan jobs for all the rest, F. D.,
But leave some loafing time for me!

—Some lazy days to gaze at the sky,
To chortle and rejoice . . .
To turn the radio on high,
And then tune out The Voice . . .
To tilt a glass, or two, or three—
So plan some leisure, please, for me!

I hope the women all get jobs
At doing things we like;
And even labor's nobler nob
Get jobs, so they can strike.
And you may stay on the job, F. D.—
But leave a full-sized loaf for me!

Here is a *Times* headline that demands use. I give it with the complete format all these should have:



"87—88—89—yes, dear, I put the cat out—98—99
—No, I don't want a cup of cocoa—40, 42—88—
79—*111%*"

AS WE KONKI

"Iki, waki, konki, sookekki" was chosen as the new Japanese war slogan, out of 178,000 entries."—*New York Times*.

There are slogans for the plucky,
Such as *Veni, vidi, vici**—
But the slogan of the sneaky
Japanese is simply ducky:

Iki, waki—sure they're wacky,
Cheeky, tricky, snaky, slicky,
Tokyo to Nagasaki,
And exceptionally icky!

Waki, konki and *sookekki*—
Though they're cocky beyond joke-y,
Will we sock-y? Okey-dokey!
Sock-y Jap-py in-ee neck-y!

This to every Nippon donkey:
Here's the Yankee hanky-panky
Roared by plane and bomb and tank-y:
Icky-wacky, watch us conk-y!

*You're right. It's pronounced "Way-nee, wee-dee, wee-kee."

The newspaper columnists, of course, will welcome and feature such headline verse. F. P. A. used to run his "Best verse of the week" on Mondays; and for eleven successive weeks I once led off on Mondays. But columnists don't pay their contributors. How can these be turned into checks?

There are always the penthouse markets—*Postscripts*, *Esquire*, *The New Yorker*, and a few more. But much of this verse is too ephemeral and low-flight to make a three-point landing on such Everest heights. Build up for yourself a list of humbler markets, that run such timely light-verse regularly, and pay for it. The *New York Sun*, *World-Telegram* and *Journal-American* at times have featured just this type of verse; and there are many, many more such markets for you to discover, including many evanescent magazines that appear like dew and vanish before the ink on their checks has dried.

To increase your chance of an appreciable income from this, first of all, try to market your verse with super-speed—as if you were Patton crossing Normandy. Again, try to choose headlines that will have a continuing interest. Even try to anticipate the headlines. If an editor is presented with ANOTHER RAINY ST. PATRICK'S DAY early in March, it's a pretty sure gamble he will buy it—and need it. Two sets of verses reaching an editor last November 6th, one headed DEWEY WINS BY A LANDSLIDE and the other F. D. R. WINS BY A LANDSLIDE might both be accepted, though one would be relegated to the morgue.

Always before you are three big-time possibilities. The name you gain by this might qualify you to write high-paying commercial verse. La McGinley and La Nash have both appeared in the ads. Secondly, you might graduate from this into a "A Verse a Day" feature for some paper or syndicate, as Berton Braley did so long and so well. Best of all, you may land a column of your own.

□ □ □ □

The American Baptist Publication Society, 1701-1703 Chestnut St., Philadelphia, Pa., publishers of *Young People*, uses dynamic stories for young people 16 years and over, 2000 to 3000 words, or serials; also fillers and articles on religious, social or general informational subjects. Photographs, especially of young people's activities, are also used. Rates vary from \$20 up per story, and payment is made the first of the month after acceptance.

I'M MAKING CRIME PAY-II

... By WILLIAM T. BRANNON



William T. Brannon

Once I had got the hang of writing crime stuff, I began to see crime stories peeking at me from every cranny. There was a time that I had difficulty in getting ideas for stories, but not any more. My trouble now is finding enough hours in the day to write all the stories I have ideas and material for.

For example, last year I made a trip to Florida. I had planned on one story during the three weeks I was there. But that one story was only a

starter. I met a detective sergeant named Robinson who was as modest a fellow as I've ever seen. I've long since learned to investigate further when I meet a modest fellow. So I made inquiries. I learned that he was known to the whole town as "Robbie" and that he was the outstanding character in the police department. When the occasion arose, he was called upon to act for the Chief of Detectives, the Chief of Police and even the Commissioner. From a few talks with Robbie himself, with his fellow policemen and from various civic leaders, I got the material to go into a profile story entitled "Cop Pinch Hitter."

Before that trip was over, I had run across five other stories. I made notes, gathered pictures, and when I got back to my office, I wrote all seven of the stories I had picked up. They all sold.

I've often been asked where and how I get my material. There's a lot of leg work involved. If it's a mystery, your best bet is to contact the detective or other officer who was instrumental in solving the case. If it's a profile story of a law-enforcement officer, you talk to the officer and his friends. If it's a biographical story of a criminal, look in the newspaper files, check with the police records, and contact anybody else who can give you reliable information. Be sure that you can get court records of the criminal's convictions.

If you're writing a first-person story of a famous person's career, you have to get the material direct from him, write it and have it okayed by him. In all cases, you will have to get a by-line release. The form for this will be furnished by the magazine you're writing the story for.

In my own case, I've worked out a system. I learn of a new case by reading the newspapers. If there seems to be a story there, I contact the editor, by air mail or by wire. If he is interested, he'll say so. When the story is complete, I'll send it to him, knowing that I have the inside track. This is what is called "filing" on a case. Most editors will hold open the case for you for three months after you've filed.

As the demand for stories has increased, I've found it necessary to get help. I have two young women helping me on various phases of the leg work (and that is no pun.) One of them has access to some newspaper morgues. She digs back into them for material about criminal characters, getting pertinent facts, dates, etc. She also checks court records for records of convictions, for testimony transcripts, etc. The other girl helps in the interviewing. She calls on detectives and police officials and takes notes, which she types out for me.

She also takes notes when I am interviewing an

individual for a first-person story. For example, when the Yellow Kid, a famous con man, whose life history I am now writing, calls, I talk to him, ask questions, ask him to relate certain incidents. The girl takes down the conversation in shorthand, transcribes it on the typewriter. One or the other of the girls also runs down pictures.

Pictures are important to your stories. You may live in a large city where there is a picture service. If so, you don't have to submit the actual photographs with your story. Just get a list of those available. The editor will order those he thinks he will use. If a picture agency is not available in your town, your local paper will have some photographs. Others may be secured from the police, others from people connected with the case. You can snap background pictures yourself.

Nearly all the detective magazines carry social-problem stories under official or authoritative by-lines. These include such subjects as juvenile delinquency, stamping out crime in a community, prison life, prison reform, and reforms or changes in law-enforcement. The story is usually written from material furnished by the official whose by-line is to be used.

However, this isn't always true. I recall one story I wrote on juvenile delinquency under the by-line of a nationally known social worker. She had some excellent material, all of which she made available to me. But there was something lacking—the intimate touch, I guess you'd call it.

So I took a night off and began making the rounds of the taverns and honky-tonks in Chicago's blighted areas. They were running full blast at that time, with girls from 16 up acting as hostesses and worse. By the time the evening was over, I had plenty of first-hand material. I wrote this up and submitted it as a report to the social agency. It was then made available to me for my article.

The article appeared in the lead spot in *True Detective*. A few days after the magazine came out, the *Chicago Daily News* devoted a column on its editorial page to the story and the conditions it had exposed. Shortly after that, police removed the hostesses from the taverns and women were banned from occupying bar stools. That was two years ago and conditions are gradually slipping back to what they were, but they're still not as bad as before the story was published.

Of course, detective magazine editors are not in the reform business, but they all try to prove the slogan that "Crime does not pay." Though they've been ridiculed from coast to coast, the detective magazines have had considerable influence in movements for the betterment of society.

At the same time, their chief business continues to be entertainment. If you want to write detective stories successfully, you have to get across in every story that crime does not pay, though you have to do it in such a way as to keep the reader from realizing that you're doing anything but entertaining him. You have to hide your moral so cleverly that the reader, at the conclusion of a satisfying story, will decide (and believe it is his own decision) that crime doesn't pay, after all.

A good medium for getting across the crime-does-not-pay angle is the crime confession. Usually, in a story of this sort, a convicted criminal tells all and

points out his mistakes. Usually, he urges other potential criminals to mend their ways.

"I know what it is to be hounded day and night, to live in mortal fear of the law," he writes. "As I write this, I can see only the barred door of my cell, while I wish desperately for the freedom of the great outdoors that is just beyond my reach. Well, I'll take my medicine, but if I had it to do over again," etc.

Of course, he doesn't mention the ghost that sits beside him as he writes. That ghost is you, the author. Your name doesn't appear with the story but you do the work and cash the check.

There are many other forms of writing for the fact detective magazines. These include 250 to 500 word fillers, brief character stories of interesting people connected in some way with crime prevention or law enforcement, and vignettes that run from 500 to 1500 words. These latter are the fact detective counterparts of the fictional short-short. They're not full length stories, condensed, but interesting crime stories that can be told in shorter lengths. With current paper restrictions, these shorter pieces are in demand, but they've got to be good. In this

medium, you have an opportunity to exercise any humorous flair you might possess.

The biggest market is also the oldest—Macfadden Publications' *True Detective* and *Master Detective*. A good story, simplicity of style and accuracy are the main qualifications. Editor John Shuttleworth will meet any author more than half way if you offer him something good.

Dell still have two live monthlies, *Inside* and *Front Page Detective*, edited by veteran West Peterson. He likes his stories current, with plenty of detail and drama. But he'll consider any good story.

Volitant has recently expanded its two magazines, *Vital* and *Tru-Life Detective*. James E. Smith is editor and reports in a week or less.

All the above magazines pay 2 cents a word or better. The average rate for the others is 1½ cents a word. You can find out what they're using currently by picking up a copy on the newsstands. I won't bother to append a list of names and addresses because you can find no better guide than the A. & J. Quarterly Market List.

(The first instalment of this two-part article appeared in the January issue.)

||| WRITING GREETING CARDS THAT SELL

. . . By DORIS WILDER

"Not buying any more service material" is the word from greeting-card editors now. Future requirements, editors say, are too unpredictable; cards designed especially for the armed forces have not proved outstandingly popular; plenty of "patriotic numbers" already are on file.

Most editors, however, in planning their new lines are keeping in mind that families and friends probably will continue to be widely scattered for some time to come, so that there should continue to be a demand for messages with "across the miles" or "someone away" atmosphere.

The most salable ideas, however, will be appropriate for either military or civilian use, and either for those who are apart or those who are in close touch with each other. Two types are most wanted:

ONE: Out-and-out humor (not whimsey), which may need special illustration, but which should not, because of labor shortages, require trick folds, hand cut-outs or attachments.

TWO: Serious (not solemn) verses, warm, sincere, cheerful, and conversational, each expressing one worthwhile idea and one only.

Current greeting-card emphasis is more upon "thinking of you" than upon the expression of good wishes. Wishes should not be too specific in character—chances are that the average family cannot hope to have "the merriest Christmas ever," even if the war is over, nor will the average individual (adult) be likely to enjoy "a glorious celebration" on his birthday.

Editors say, "Keep 'em short." Shoppers, they maintain, are too busy to read through long verses—they must see at a glance whether the message on a card is or is not appropriate for a prospective recipient. Moreover, short verses can be printed on small cards.

Yes, the greeting-card industry is hampered by the paper shortage. Available paper stocks are being used primarily for cards for the most popular seasons and

occasions—Christmas, Birthday, Get Well, etc. Some firms are not getting out new lines for Graduation, Mother's Day, Easter or even Valentine's Day. Others are curtailing production for these seasons, publishing only "generals," and omitting special titles such as "Mother of My Sweetheart," "Our Minister" and "Your Valentine Birthday."

It still is possible to find a market somewhere for almost any really good verse, but the standard for "really good" is higher than ever. Even a greeting of general appeal must be decidedly different from previously published sentiments to win a place in a firm's lines.

Writers are cautioned against using timely ideas which may become obsolete. Those of us who wrote cute verses mentioning silk stocking salvage depots, coffee rationing, and blue points, got stuck with them, or else the firms that bought them did. It should be remembered that editors work from one to two years ahead of merchandising dates on seasonal material, and that while the time span from writer's desk to greeting-card counter may be shorter for an everyday card (anniversary, wedding, birth announcement, sympathy, etc.), such a card, to be profitable, must have a prolonged sales span.

The successful greeting is not a little essay on the subject of Christmas, the passing of the years, or married life. It is a cheery message direct from sender to recipient, usually actually incorporating the word "YOU."

Verses for submission to greeting-card markets should be typed on separate sheets of paper (4 in. by 5 in. is recommended), each bearing the name and address of the sender, and a designating number by which an editor may refer to it in correspondence. As many as twenty sentiments, preferably all for one season or of one type, may be sent at once. A stamped, self-addressed envelope should be enclosed. Four-line and eight-line lengths are preferred.

GREETING CARD MARKET

American Greeting Publishers, 1300 W. 78th St., Cleveland, O. Humorous ideas and verses for all occasions by experienced greeting card writers only. Novelties. Virginia Strang. 50c a line and up.

Artistic Card Co., 414-418 Carroll St., Elmira, N. Y. In normal times interested in Christmas, Birthday, and Convalescent verses, buying in January, February, and March, and paying 50c a line, but not buying now due to government curtailment of production.

Brown & Bigelow, 1286 University Ave., St. Paul, Minn. "Copy and ideas we buy are for novelty business greetings only for holiday distribution," informs V. P. Hagerman. The only greeting card verses bought are humorous Christmas ones. Ideas, too, must be humorous. Rate of payment depends on each idea accepted.

Buzza-Cardoza, 3257 Wilshire Blvd., Los Angeles. Seasonal and Everyday prose and verse, all types. Current needs, spring seasons and Everyday. 50c a line.

Copley Craft Cards, 18 Huntington Ave., Boston. All seasons and occasions; serious and humorous. "Relative" sentiments wanted only for Mother's Day and Mother's Birthday. Material must be exceptional. Jessie McNicol. 50c a line.

Gartner & Bender, Inc., 1104 S. Wabash Ave., Chicago. Seasonal and Everyday. Omit limiting pronouns. Current needs, Everyday, Mother's Day, Father's Day, and Graduation. 50c a line.

Gatto Engraving Co., 52 Duane St., New York. No current needs. Hannah Trauring.

Gibson Art Co., The, W. 4th St., Cincinnati 2. Is not in the market for verses of any kind.

Greetings, Inc., 8 S. Richard St., Joliet, Ill. All kinds—humorous, sentimental, religious, Holiday, Birthday, Everyday, Juvenile—4-6-8 lines; also buys ideas. "Will pay better than regular prices for better than regular sentiments. Can use a lot of good material, especially humorous and cute type." S. D. Reinschreiber. Return-mail acceptance.

Hall Brothers, Inc., Grand Ave. and McGee at 25th, Kansas City, Mo. Definitely in the free-lance market. In February will be reading Mother's Day and Father's Day verses, both general and humorous. "We like the verses to be from 2 to 8 lines, and pay for them at the rate of 50c a line. We also buy ideas, finished and unfinished, and sketches according to what we think they are worth. We pay for material twice a month, on the 1st and the 15th." Louise Randall Lutz.

Hampton Art Co., 470 Atlantic Ave., Boston, Mass. Occasional market for Everyday, especially humorous and novelty, but at present buying no new material. 50c a line.

Heywood, R. R. Co., 263 9th Ave., New York. Seasonal and Everyday, short and impersonal. No current needs.

Keating Co., The, 22nd and Market Sts., Philadelphia 3. Christmas only, all kinds except juveniles. 4-8 lines. Ideas bought—both sketch and description. 50c a line on acceptance.

Keelin Press, 72 Marietta St., N. W., Atlanta 3, Ga. Buys most of its cards ready-made. Might be interested in some simple, clever designs for letter press.

McNicol, Jessie H., 18 Huntington Ave., Boston 4. All types for all occasions. 2-4-8 lines. 50c a line on acceptance.

Mercury Engraving Service, 60 Warren St., New

York 7. Christmas, Birthday, Sympathy, and Baby Congratulation generals. Payment rate not stated.

Messenger Corporation (Auburn Greeting Card Co.), Auburn, Ind. Out of market.

Metropolitan Lith. & Pub. Co., 167 Bow St., Everett, Mass. Seasonal and Everyday, but at present has no requirements.

Miller Art Co., 1190 Fulton St., Brooklyn, N. Y. Humorous, sentimental, Holiday, Birthday, and Everyday. 4-8 lines. Ideas of various types. Usually 50c a line.

New England Art Co., The, 27-42 Thomson Ave., Long Island City, N. Y. "Our cards are all personal greetings. We are not a market."

Norcross, 244 Madison Ave., New York. "We seldom buy verses in the open market as we have our own staff." Frieda Friedman, Edit. Dept.

Novo Card Co., Inc., Harvey, Ill. Humorous, sentimental, Holiday, Birthday, and Everyday. 4-8 lines. "Roughs" of ideas. \$6 for verse or idea, on acceptance. "Ideas or verses must be comic and have a definite 'punch.'" Edward W. Postelwaite.

Paramount Line, 109 Summer St., Providence, R. I. Seasonal and Everyday, all types. Avoid limiting pronouns. Current needs, Valentine, Easter, and Everyday. B. Markoff. 50c a line.

Pease Greeting Cards, Inc., 264 Laurel St., Buffalo 8, N. Y. Asks that no verses be submitted for some time as "we are not able to review them and return them promptly." Promises to notify A. & J. when again in the market.

Pollack and Sons, Julius, 141-155 E. 25th St., New York. Generally an active market for greetings of all kinds, but at present not in the market. When market opens up, will again invite submissions.

Quality Art Novelty Co., Eveready Bldg., Thompson Ave. & Manley Sts., Long Island City, N. Y. Seasonal and Everyday generals. "We might be interested in hearing from new contributors. One group of verses will be sufficient for us to determine if the writer's style appeals to us. In that case we shall encourage writer to submit more work to fit our special requirements. If submission is returned without comment, do not waste time and money in sending more work." 50c a line. (To next page)



"It's an idea David conceived for plotting the skeleton of a story."

Rose Co., Bainbridge St. at 24th, Philadelphia. General Christmas, Easter, Mother's Day, Relative, Birthday, and Everyday. Mel Hirsch. 50c a line.

Rust Craft Publishers, 1000 Washington St., Boston. Verses and ideas of every type, serious and funny, for every season and every occasion. Relative, Special Title, Juvenile, Novelty, etc. Always on lookout for short, timely thoughts suggesting humorous illustrations. Welcomes service material. 50c a line.

Stanley Mfg. Co., 108 Queens Blvd., Forest Hills, L. I., N. Y. Christmas, Easter, Valentine, Mother's Day, Father's Day, and Everyday, humorous and general. Current needs, Everyday. M. L. Clements.

Volland, P. E. Co., 8 Richards St., Joliet, Ill. Seasonal and Everyday, 4-8 lines, general and humorous. Must have "conversational" quality. No service ma-

terial. Current needs, Everyday and Christmas. 50c a line for general verse; higher prices for humorous. Elizabeth Vardeon.

Westcraft Studios, The, 635-39 N. Western Ave., Hollywood, Calif. All types for all occasions. 4-8 lines. No ideas bought. 50c a line, immediately on acceptance. R. H. Williams.

White & Wyckoff Mfg. Co., Holyoke, Mass. Asks no submissions for the present. A. Paine, Greeting Card Division.

White's Quaint Shop, Westfield, Mass. Verses containing no limiting pronouns, preferably 4 lines. No relative, special title, or service material. May 1st: Easter, Birthday, Get Well and Convalescent, Birth Congratulation, Sympathy, Wedding Anniversary and General Congratulation. Oct. 1st: Christmas verses—no New Year's. Arthur T. White. \$1.50 for 4 lines; \$2 for 6 lines, and \$2.50 for 8 lines.

THE STUDENT WRITER

By WILLARD E. HAWKINS

LXXI—CRIME FICTION FORMULAS

(1) Straight Deduction

The basic formula for the story of straight deduction has already been discussed in all its ramifications. Deductive tales occupy their share of wordage in the all-fiction pulp magazines, but they differ from the Sherlock Holmes-Dupin-Father Brown-Philo Vance school in that the detective hero is likely to be a hard-working member of the regularly constituted law-enforcing agencies, doing the job by which he earns his living, instead of a dilettante criminologist.

There is no rule about this; sometimes a newspaper reporter, private detective or investigator, a doctor, lawyer, or a person in some ordinary walk of life, replaces the police detective, officer, sheriff, or member of the district attorney's staff. It is doubtful whether any distinct prejudice exists against the dilettante criminologist, but the police angle makes for verisimilitude and convincingness. The Philo Vance type of amateur investigator probably never existed outside of the pages of fiction, while the policeman may be your next-door neighbor.

But the pulps, regrettably, are not always as squeamish as they might be on the score of convincingness. A good many far-fetched and improbable devices, motives, and explanations will be encountered in our examination of published stories in this field. We may presume that these weak-kneed plots barely slipped by the reading staff—were accepted because the editors could not find enough of the better kind. Certainly the surest way to sell fiction in this, as in any other field, is to turn out sound, convincing yarns.

Bear in mind, therefore, that the examples which follow are presented not necessarily as models but as illustrations of the types of stories which are being currently published. Our first group consists of plots illustrating the straight deduction formula as employed in the pulp detective magazines.

THE KILLER CAME TOO LATE. (Frederick C. Davis in *Ten Detective Aces*, January, 1945.)

Acting Police Chief Sunder, through daily reports to his sick chief, unfolds his investigation of the murder of Alza Austin, who was found strangled in her home. Evidence first points to her divorced husband, who was being viciously annoyed by his ex-wife. He produces a seemingly perfect alibi. Suspicion then shifts to his brother,

Dr. Bartley Austin. Bartley claims to have been in his office at the time of the murder, but his alibi breaks down through the testimony of patients. Also, he betrayed guilty knowledge of the fact that death was accomplished by strangulation.

Bartley finally admits that he had intended to kill Elza because of her persecution of his brother, but claims that when he reached her house he found her already murdered. Additional investigation by Sunder reveals that Elza had secured incriminating evidence—a door handle from a hit-and-run car—and was probably blackmailing the driver, who was being sought by the police. A new handle recently installed on Austin's car indicates that his was the car involved.

Sunder reasons, however, that this could have been installed to frame Austin. George Connel, service garageman, questioned about the door handle, becomes ugly. Charged with the hit-and-run accident and the murder of Elza to silence her, Connel starts shooting, but is arrested by Sunder after a gun battle. Dr. Bartley Austin is cleared.

This yarn contains all the essentials of the straight deduction formula. First, a crime committed under baffling circumstances. Second, a detective—in this case a regulation police official. Third, suspects with strong motives for committing the deed. Bartley Austin is the most obvious suspect, with a poorly attempted alibi and an acknowledged motive. (The reader is pretty certain to consider him innocent; the obvious suspect is never found guilty!) His brother, with an even stronger motive and a seemingly perfect alibi remains a secondary suspect. (Canny readers are justifiably suspicious of these too-perfect alibis.) Fourth, an actual murderer who qualifies as a least suspected character. Connel was just a garage man who was questioned incidentally about Dr. Austin's car—apparently of no more importance in the story than some of the patients in the Doctor's waiting room who were similarly questioned.

DEATH'S WIFE. (Robert Leslie Bellam in *Private Detective*, March, 1944.)

Nora appeals to Private Detective Rex Dorn, asking him to protect her husband, Larry. In a burst of hysteria she had publicly threatened to kill her husband for maintaining a love nest for another woman. Her worry is that since Larry welched on a bet with a dangerous man, Whitey Kalski, she believes Whitey intends to kill her husband; because of her injudicious outburst, she fears she will be held responsible.

Dorn visits the address she has given for the love-nest, finds Larry there, murdered. He be-

lieves Nora committed the deed, after telling him her story to put herself in the clear. Calling his secretary, Glennister, he instructs the latter to bring him his revolver. To Glennister's question on arrival, "Who shot him?" he responds with his surmises concerning Nora. However, he intends to save her by planting evidence which will pin the crime on Whitey. He notifies the police—tells them to meet him at Whitey's office where he will hand over the killer.

When he and Glennister arrive, however, he accuses Glennister of the murder. The latter had given himself away by asking "Who shot him?" before he could have seen how the murder was committed, and also by coming straight to the love-nest without inquiring the address. Glennister, cornered, confesses that he overheard Nora's story when she visited Dorn and thereby learned that it was his wife who was "two-timing" with Larry. He had waylaid Larry at the apartment and killed him, believing that the crime would be pinned on Whitey.

The crime here is quite cleverly pinned on the detective's secretary, who qualifies well as a least-suspected person. There are two suspects, Whitey and Nora, and the reader is likely to assume that the question of guilt lies between them. The clues by which the secretary is apprehended are obvious enough in retrospect, but would not be noticed by the average reader at the time.

One of the stock tricks of the fictional detective—and a logical one, which has no doubt proved effective in many actual cases—is to note inadvertent comments which betray guilty knowledge of the manner in which a murder was committed, or of some like circumstance. This same device was employed in the preceding plot to break down Dr. Bartley Austin's alibi. He betrayed more knowledge of the crime than he wished to admit when he asked what time the dead woman was strangled.

P. D. FILE 213. (Justin Case in *Private Detective*, March, 1944.)

Woodsill is found dead in his locked dark room, opening from another room also locked on the inside. Death is apparently from heart failure augmented by concussion of his skull presumably caused by striking his head against a sink as he fell. But Police Sergeant Clinnick smells a murder. The body was discovered by Woodsill's niece, Muriel, and her boy friend, Hurley, who heard a call from Woodsill over a speaker system installed in the dark room, and by a house-painter, Myers, who broke down, first the outer door, then the inner. All three, entering at once, found Woodsill lying on the dark room floor apparently dead.

Sergeant Clinnick solves the case by proving that Woodsill, though unconscious from a heart attack, was alive when discovered. He was bashed in the head by Hurley while Muriel was phoning for a doctor and Myers was out looking for some medicine. The motive is revealed in Hurley's secret marriage to Muriel, heiress to Woodsill's money.

This is a good example of the "locked room" murder story. The trick, in such a yarn, is to devise a method of entering or leaving the room, despite its apparent impossibility, or of committing the murder without entering the room, or—as in this case—of making it appear that the murder was committed while the victim was alone in the sealed room, whereas it was actually committed before or afterward. Interest in such a story centers somewhat less on discovering *who* committed the murder than on *how* it was committed.

The story in this instance was unfolded in a novel manner, principally through quotations from the testimony of witnesses as read to a newspaper reporter by the detective sergeant.

MURDER IN THE DISSECTING ROOM. (Pauline Parsons in *Detective Story*, December, 1944.)

Tark informs his fellow investigator, Van, that a crime of unusually gruesome implications has been committed. It involves a murdered girl, but the real victim is Dr. Spike Anders. Anders had been "playing around" with a night-club cigarette girl, Felicita. When Anders marries another

woman, Felicita took the news with apparent calm. But one day, as Anders was dissecting a cadaver, he discovered that it was Felicita. His mind was shattered by horror of the discovery.

Following various clues, Van decides that Anders' wife had learned of the affair with the cigarette girl and garroted her. Later, he ascertains that the murderess engaged an underworld character to do the actual killing. A secondary suspect is the girl's mother (who turns out to be the girl herself in disguise).

The outcome of the investigation, coupled with Turk's intuition, reveals that Felicita herself had caused her twin sister to be strangled in order to revenge herself on Dr. Anders, who would assume the body to be hers when he starts to dissect it.

This is an example of the almost obsolete "arm-chair" variety of deductive story. The criminologists who solve the case have no interest in it other than to obtain the answer to the puzzle. It involves the essential properties of an obvious suspect (the wife) and the climax disclosure that the least suspected person was guilty—in this case, the supposedly murdered girl herself.

How she maneuvered to get the body of her murdered sister into the dissecting room and assured that it would be worked on by Anders is not explained. The author and editors evidently assumed that pulp-magazine readers would be too naive to question this stark improbability—or the almost equally far-fetched explanation involving identical twin sisters.

DEATH STEPS HIGH. (Louis D'Amanda in *Phantom Detective*, April, 1944.)

As Chief Kenney is starting out with Fred Harrison, newspaper reporter, to investigate the murder of a wealthy recluse, he stumbles while entering the car and grabs hold of Harrison's trouser leg. His hand comes away sticky. This fortuitous incident, combined with the complaint that some one has stolen a boy's newly varnished stilts, enables him to reason how the recluse was killed and robbed. There are no footprints in the snow surrounding the house, but some round holes looking as if poles had been pushed into it. Kenny accuses Harrison of having approached the house on stilts, committing the murder after entering a window, and departing by the same means. Harrison confesses.

This is, of course, a very simple and obvious story of the deductive type. It is solved before there can even be a question of deciding between suspects, and



"Do you think we should enclose a stamped addressed return bottle with our story?"

the solution consists of putting together clues which were practically forced upon the police chief.

MURDER'S LIVING IMAGE. (Richard Dermody in *Ten Detective Aces*, January, 1945.)

Detective Harrison investigates the murder of John Wakefield, brother of Frank Wakefield, his identical twin. Ruth Olney, fiancée of the murdered John, tells Harrison that Frank must have committed the deed. She mentions that Frank was a heavy drinker, John a very sober man. Frank has a poor alibi.

While discussing the case with Frank, Harrison induces him to join him in a drink—notes that Frank makes a face over the liquor. He reports to Ruth telling her that the dead man is not John—it is Frank. The liquor test convinced him that John, the non-drinking twin, is masquerading as Frank. He then accuses Ruth of the murder, charging that she killed Frank because he opposed her marriage to John and had threatened to expose her as an ex-convict. John, suspecting her, took Frank's place for the purpose of rattling Ruth.

This sounds confusing—and it is! By the way, does any one recall coming across identical twins in real life? Judging by the number of times the device has been dragged in by not overly inspired writers to explain mysterious story happenings, the fictional world is largely peopled with them.

Such questions aside, this can be viewed as an example of the straight deductive story, with an obvious suspect—the brother—and clues which are utilized by the police detective to arrive at the truth. The girl is an unlikely suspect, because she presumably would not have murdered her fiancée, and therefore something of a surprise results from her disclosure as the murderer.

STRAIGHT TO MURDER. (Walter Wilson in *Thrilling Detective*, April, 1944.)

Joe Speer, insurance investigator, is assigned to locate Wilford Hedge, who absconded with a hundred thousand dollars leaving insurance companies holding the sack. Though Hedge's wife denies knowing his whereabouts, Joe shadows her to an

apartment, finds her screaming at discovery of a dead man. She identifies the badly beaten corpse as that of her husband—admits he had sent her a message to join him there.

After following a complicated tangle of clues, Joe discloses that Hedge and his wife are accomplices. They murdered another man, made it appear that Hedge was the victim, and intended to go away and live on the stolen money secure from pursuit, while police sought for the mythical killer of Hedges.

The device of throwing the reader off the track by letting the supposed victim turn out to be the murderer, though not new, is still good for a surprise now and then. If skillfully enough handled, it satisfies the strongest requirement of the straight deductive formula—pinning the murder on the least suspected person.

BURY ME NOT. (Edwin K. Sloat in *Detective Story*, December, 1944.)

Clarabelle Craven wakes to find herself in the casket which has contained the body of her dead sister, awaiting burial. She has evidently been stunned and left for dead. Her sister's body has disappeared. Suspicion falls on meek, henpecked Henry, her husband. Doc Farnsworth convinces the sheriff that the frail little man, suffering from a weak heart, could not possibly have lifted 250-pound Clarabelle into the casket, or carried away the equally hefty body of her sister. A lie detector also confirms Henry's innocence.

Doc Farnsworth solves the mystery by hypnotizing Henry, freeing his subconscious mind, which confesses to the deed. Hating Clarabelle for her ill-treatment, which culminated in the poisoning of his pet cat, he had in his sleep knocked her in the head, substituted her body for that of her sister, and dragged the sister's body into a hayloft, remembering nothing of these acts when he awoke.

His ability to do this, in spite of proof that it was clearly beyond his physical capacity, is accounted for by the explanation that a somnambulist is endowed with superhuman strength. Fearing a repetition of the incident, Clarabelle hastily takes a train for parts unknown.

Disregarding its fantastic and improbable features, this is a clear example of the detective story in its aspect of straight deduction. The obvious suspect, Henry, is cleared, and Doc Farnsworth, in the role of detective, pins the crime on an unexpected character, Henry's subconscious self.

PRACTICE SUGGESTIONS

1. Search a number of pulp magazines in the detective-story field for clear examples of yarns exemplifying straight deduction. Synopsise and analyze them, noting the use made by the author in each case of such devices as suspects, obvious and otherwise, clues, and especially the effort made to pin the crime on least suspected characters.

2. Devise as many ways as you can of pinning a crime on some least-likely-to-be-suspected character. Devise plots based on some of these contrivances.

3. Make a note in your reading of pulp detective stories of the use of improbable, far-fetched explanations and overworked devices such as identical twins. Try to suggest methods by which the author could have solved the same or similar cases more ingeniously and convincingly.

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SONG OF SOCIAL CONTACT

By WILLIAM W. PRATT

When friends who visit day and night
Invade the writer's lair,
The question isn't *what* to write,
But how and when and where.

LITERARY

MARKET TIPS

NEW YORK NEWS

Our New York correspondent writes: "The New Year opened with hope for the new author. More than ever before, editors are looking for *authors* rather than mere stories. Said one editorial director (whose name cannot be given, lest he be deluged with non-salables!): 'I have instructed my readers to be on the look-out for new talent. Even if we can't buy a new author's first story, if he shows style and the ability we seek, we will gladly take time to inform him of our requirements, and even cooperate with him until he can deliver regularly. We like to have authors aiming at us. If by asking for revision at times we can build an author into a steady producer of our kind of material, we feel well repaid for our efforts, and can almost guarantee that author a sure income.' From my contacts with editorial offices, I believe the above statement applies to all large publishing concerns which have a string of magazines. . . . Many good authors have gotten their slick start in those magazines which are often listed as intermediate markets—markets that pay good rates, but not as high rates as the slicks. The field of them includes such magazines as *Woman's Day*, *Everywoman's*, *Charm*, *Toronto Star*, *Maclean's*, *She*, *Turf and Sport*, *Columbia*, *Extension*, *Holland's*, *Household*, *Life Story*, *Pathfinder*, *Rotarian*, *Sir*, *Tomorrow*, *Chate-laine*, *Mademoiselle*, *National Home Monthly*, *Bostonian*. . . . Two magazines that have attained slick standing during the past year are *Argosy* and *Life Story*. Authors appearing in these magazines are now welcomed by the biggest slicks. And *Magazine Digest* has gained comment by Walter Winchell. . . . A new confessions magazine edited by Erna Lewis, whose office is at 66 E. 78th St., New York 21, is in the making. Name has not been announced yet, but the magazine is to appeal to younger women—married and single—so the stories should be predominantly young. 'Girls have their worries in a wartime world,' writes Miss Lewis, 'so most of the stories should be romantic, glamorous, and exciting enough to take them away from their own anxieties. Material should be realistic enough to enable the reader to put herself in the place of the leading character and feel that "this could happen to me." But since every American girl has problems, some of the stories should help her find a solution and to deal with those basic situations which are a part of today's life. Of course, we want only *first-person* stories and the greatest majority written from the girl's point of view. We are going to avoid such themes as illegitimate children, rape, etc.' . . . Miss Lewis is planning to use a long length of 16,000 words, but suggests that writers query her before starting on such a story, as the idea might previously have been assigned. Shorts will run from 5000 to 6000 words, and there will be fact articles of 1500 to 3000 words—by-lined personality stories and self-help material. Rates for fiction will be 2½ cents a word and up, for fact material, 3 cents and up."

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Frederick Bell, Inc., book-publishers, 386 4th Ave., New York 16, informs that it is reading no new manuscripts at the present time.

Paper Progress, formerly at 812 Huron Rd. Cleveland, has been purchased by the Davidson Publish-

ing Co., 612 N. Michigan Ave., Chicago 11. Plans are to restyle and expand this magazine of the trade.

Encore, the pocket-size magazine of classical prose and poetry, has been purchased by *Saturday Review of Literature*, and will henceforth be published at 25 W. 45th St., New York 19. Dent Smith, founder, will continue as editor. No material is purchased as everything used is in the public domain.

Furniture Manufacturer, 342 Madison Ave., New York, V. Edward Borges, editor, is particularly interested at this time in technical articles on designing, finishing, and use of plastics in furniture manufacture. Payment is made on publication at "up to 1 cent" a word.

Production Engineering & Management is the new name for *Tool Engineer* published at 2842 W. Grand Blvd., Detroit, Mich. Editorial requirements remain the same—technical articles on mass manufacturing methods, new processes, etc., fillers, and cartoon ideas. During the war, writers should query Roy T. Bransom, editor, before preparing material. Payment is on acceptance at 1 cent a word up.

News Story, a bi-monthly published by Booktab, Inc., 521 5th Ave., New York 17, will not be in the market for material until early 1945, according to word from Herbert Moore.

The Villager Magazine, published by the Bronxville Women's Club, Bronxville, N. Y., and edited by Jessie Lewis (Mrs. Fred E.) Hamilton, wishes it impressed on writers that the only material paid for throughout the year is that winning prizes in its annual literary contest (Page 18, October issue).

Maelstrom, the Picto Literary magazine, Renuart Arcade, Coral Gables 34, Florida, is looking for freelance writers of quality material. We are informed that Sebastian Sisti, editor, is interested in original short stories, articles, and formless fiction, with pictures, if possible, to accompany all articles. Maximum length is 3000 words. A limited amount of material will be paid for on acceptance at 2 cents a word; more if the material is outstanding; the balance on publication. Cartoonists, poets, and unknowns are invited to submit their best. *Maelstrom* will be published quarterly for the first three issues, and then monthly. All manuscripts, with self-addressed, stamped envelope, should be sent in care of Mr. Sisti, at P. O. Box 594, Coral Gables.

Abingdon-Cokesbury Press, 150 5th Ave., New York 11, announces the appointment of Edith Patterson Meyer as editor of children's books.

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REJECTION TROUBLE

By JAMES BENEDICT

Collect no more rejection slips;
A flock of iron men
Are yours for reading Market Tips,
It's who wants *what* and *when*.

Author's note: "I still remember the time I read a market tip the night before, finished a brief article before breakfast, mailed it on the way to work, and was paid \$40 for it."

Implement & Tractor, Kansas City 6, Mo., "The Business Paper of the Farm Equipment Industry," is interested in articles on rural electrification, water facilities, irrigation, dairy farming, fertilizers, and post-war merchandising of farm equipment. Hoyt Hurst, managing editor, suggests querying to save time. Payment is promised at 1/2 cent a word, \$3 for pictures, at the end of the month in which the article appears.

The Instructor, Danville, N. Y., reports that it has been using selected poems since November "rather than verse previously unpublished," and plans to continue this practice.

The Sewanee Review, a literary quarterly published by The University of the South, Sewanee, Tenn., is now under the editorship of Allen Tate, novelist and poet. Essays, short stories, and poetry of the highest literary standards will be considered. Payment is \$2.85 a page of about 330 words.

The Quiet Hour, quarterly devotional guide published by David C. Cook Publishing Co., Elgin, Ill., is paying \$1 each for briefly written original, common sense Christian ideas, told in the form of "every-day parables" that convey a spiritual message.

Crockery and Glass Journal, 1170 Broadway, New York 1, a trade publication using articles up to 1000 words on merchandising and promotion of crockery and glassware by retail merchants, has a new editor—Lawrence G. Messick.

Inter-American, 1625 Connecticut, Washington, D. C., (independent, no government or official tie-up), uses feature articles on specific current developments in Latin American countries, meaty stuff by people who have lived in Latin America long enough to know what it's all about. There should be enough human interest for general readers. Pieces should be constructive, but brutal frankness is O. K. where it can help situations, according to Scott Seegers, editor. Type of material *not* desired is historical, geographical, tourist appeal, broad general discussion articles. "Nothing at all from one-trip experts," warns Mr. Seegers, "nor stuff glossing over causes of misunderstanding, or making supermen of us or the Latins." Payment is made on acceptance at 2 1/2 cents a word, \$5 for photos. Reprint rights are granted to digest magazines, with proceeds split with the author. Mr. Seegers advises it is always best to query.

Christian Herald, 419 4th Ave., New York, pays 25 cents a line, for poetry, not that amount a word, as erroneously appeared in recent market listings.

Tin Pan Alley, Box 1, Lansford, Pa., monthly except July and August, wants short articles of "information, instruction, inspiration, and encouragement to the amateur songwriters of today." Frankie Sabas, editor, says payment is made on acceptance according to a satisfactory agreement with the contributor. All supplementary rights will be released to the author.

The National Music Review, Blue River, Wis., is scheduled to appear soon as a bi-monthly, according to Clinton N. Morgan, editor. Mr. Morgan states that the issue will contain interesting articles about radio, stage, screen, and recording artists, and will contain such special features as Buckaroo Chatter, Name Band Reviews, Musical Oddities, The Nursery of Current Personalities, Tips to Songwriters, Down Syncopation Avenue, and so forth. Most of the material will be staff-written, but some short material about anything connected with the music industry or the people who make the music are planned. Payment for the time being will be by subscription only, but Mr. Morgan hopes later to make cash payment.

Office Appliances, 600 W. Jackson Blvd., Chicago 6, devotes a special department each month to editorial material on promotion of office furniture, and in addition runs a special annual section on this item. Consequently the demand for material on this subject, based on interviews with commercial stationers and office outfitters, is high. Payment is made on publication at 30 cents an inch for material used on two-column pages, 20 cents an inch for that used on three-column pages. Walter S. Lennartson is managing editor.

Controversy, 4960 Drexel Blvd., Chicago 15, edited by Z. A. Bergdoll and Paul R. Stout, literary editor, is an open forum quarterly for the discussion of ideas and opinions of all schools of thought. "We print articles holding any and all opinions, so long as they are well written and have something to say," writes Mr. Bergdoll. "We also print rebuttals of articles in previous issues. Free copies will be supplied writers who express a desire to do this. In our department, Literature, we use a short story of literary quality, as well as a few poems, articles on literature and literary topics. This material should be addressed to Mr. Stout. We do not usually pay for material, but where extensive research has been done, exceptions are made."

Horse Feathers, Box 1204, Portland 7, Ore., Walter E. Burton, editor, is now offering two monthly prizes of \$1 cash, and five yearly subscriptions to the magazine, for the best captions written for each of two single column cartoons printed on the first page of the magazine. All answers must be postmarked on or before March 1, 1945. Address Caption Editor.

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CLEMENT WOOD

BOZENKILL
DELANSON, N. Y.

Fishing Gazette, 461 8th Ave., New York 1, C. E. Pellisier, editor, is once again in need of regular correspondents from North and South Carolina; Norfolk-Portsmouth, Va.; Alabama; Biloxi, Miss.; Georgia, and Boston. Correspondents should be in position to furnish regular monthly news reports, and to cover special feature assignments. Writers who are interested should write to Mr. Pellisier before submitting copy.

The Friendly Voice Poetry Society, a national organization of poetry lovers, 7 Church St., Paterson 1, N. J., offers a common meeting ground where those "who not only love poetry for its own sake, but may desire to write it" . . . can find voice and understanding for the high ideals which motivate their love of this art of expression. The FVPS already numbers more than one thousand in membership; it will conduct poetry contests and the winning poems will be read on the air by Jack McEllen, conductor of the 'Friendly Voice' program over Radio Station WPAT. There are no requirements for membership other than that of being a true lover of poetry; there are no membership fees involved, nor will contributions be solicited or accepted." Poetry lovers should write to Louise Pannullo-Parnofiello, president, for full details.

The Raven, official quarterly of the Avalon National Poetry Shrine and *Now*, a National Poetry Journal, will merge, and publish a new general interest magazine, *Different*, on March 1, 1945. Address P. O. Box 238, Dallas, Texas. *Different* will be a bi-monthly published on slick paper, with 32 pages, three columns, ten point. Eight pages will be devoted to poetry; the remainder to fiction, articles, and other prose departments. Poetry must be of high quality, lyric preferred, universal as to theme, simply yet profoundly written. No unrhymed verse or chopped prose will be accepted. In prose, short-shorts, from 1000 to 1500 words each, will be used. Writers should avoid regimented plots and set patterns. There will be one fantasy story an issue; one animal story; and humorous verse fillers and various constructive articles of a political and educational nature, under 2500 words. Pay will be nominal, and not on a fixed basis, and many prizes will be awarded in poetry. Because *Different* is new, prose writers would do well to arrange terms before releasing material. No free samples. Lucille S. Jackson is associate editor.

Recreational Review Leader, 1170 Broadway, New York 1, M. Stevens, editor, is in the market for articles on recreation—its aspects, influences, and administration. Material submitted should be slanted to benefit recreation leaders, administrators, and agencies, and should be between 200 and 1000 words in length. Short items concerning recreational events and activities are also needed. "Writers among those submitting material may be solicited to represent us in the field, if circumstances and results warrant such action," writes Editor Stevens. "Rates of payment will vary according to the value to us of material submitted. Payment will be within 90 days."

Read, 1780 Broadway, New York 19, has taken over *Facts*, formerly published at 139 N. Clark St., Chicago. Manuscripts submitted to *Facts* are now being handled by *Read*, according to Henry Lee, editor-in-chief. *Read* pays 3 cents a word with a top price of \$50.

The A. & J. would appreciate information from anyone knowing the whereabouts of the publishers of *The War Doctor*, discontinued some months ago. Numerous complaints have been received that manuscripts on file at time publication was discontinued have not been returned, and letters to its former address (41 E. 42nd St., New York) are returned marked "Moved: Left no Address," or "Out of Business."

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Nitery Journal, 11 W. 42nd St., New York 18, the business paper for the night club, cafe, cabaret, tavern, and cocktail lounge establishments, collectively characterized as "niteries," (a nitery being a place distinguished from a restaurant in that it serves both food and liquor, and provides entertainment in some form, from perhaps a piano player or a juke box, to a complete floor show) wants news stories covering opening or closing of such places, alterations, changes in policy, ownership, personnel, etc. It also wants illustrated feature stories up to 1000 words on some unusual phases of nitery operation or planning; brief personal items for such departmental features as "Strictly Personal," dealing with nitery owners and managers, "Behind the Bar," covering bartenders, nitery liquor purchasing agents, etc. and "Dishing It Out," which is concerned with chefs, waiters, food purchasing agents, etc. All news stories must be given dateline, and must contain full address of nitery mentioned. Deadline for copy is the 21st of month preceding date of issue. Payment is made on receipt of "string" (copies for cutting and pasting up space are provided), at rate of \$3 a 15-inch column. Pincus W. Tell is editor.

Southern and Southwestern Bottler, 610 Poydras St., New Orleans 9, La., newly launched trade paper published by Ruel McDaniel and edited by Newton C. Evans, is in the market for both technical and business articles based on interviews with successful bottlers in the Southern states. Editor Evans suggests stories on management, accounting, advertising, heating, cleaning, sterilizing of bottles, deliveries, handling of supplies, safety rules, maintenance of premises, etc. Whenever possible, pictures to illustrate should be supplied.

American Family, 141 W. Jackson Blvd., Chicago, John W. Mullen, editor, writes: "We have been so completely swamped with material from all over the country as to place us many months behind in the reading and returning of articles. It is our policy to pay for articles upon publication and this we have tried to do within a period of 30 days."

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PRIZE CONTESTS

Our Dumb Animals, 180 Longwood Ave., Boston 15, offers \$95 in cash prizes and 10 additional prizes of subscriptions to the magazine for "story-telling pictures of wild or domestic animals and birds." First prize is \$25; second, \$15; third, \$5; the next 10, \$3; the next 10, \$2 each, and for the final ten, one-year subscriptions to the magazine. Contest closes June 30, 1945. For complete details of contest, write to Contest Editor.

The Robert Browning Poetry Award, comprising poetry contests in three divisions open only to Californians, announces a first prize of \$60, second of \$40, in the adult division; first prize, \$30; second \$20, in the high school division (grades 10-12), and first prize, \$15, second prize, \$10, in the junior high school division (grades 7-9). Contestants are limited to one unpublished poem, any subject, length, or form, with author's name and address on a separate page. No names should appear on the page with the poem. Poem should be written or typed on paper 8 1/2 x 11 inches. The division in which the contestant wishes to enter should be clearly marked on the page with the poem. Students should add grade and school. If return is desired, add stamped addressed envelope. Contributions should reach Dr. Lawrence E. Nelson, University of Redlands, Redlands, California, by March 1, 1945.

Charm, 122 E. 42nd St., New York 17, is offering a first prize of a \$1000 (face value) War Bond for the best piece of fiction of 4000 to 5000 words, sec-

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The Poetry Chap Book, 227 E. 45th St., New York 17, a quarterly, announces that Sydney King Russell, one of the editors, is offering a \$50 Prize Award for the outstanding poem to appear in the magazine during 1945. There are no restrictions as to length, sub-

ject matter, or style. The judges of the Award will be announced in an early issue of the magazine.

Doubleday, Doran & Co. and *The Kenyon Review*, Gambier, O., are jointly sponsoring a short story contest, with first prize of \$500, second prize of \$250, for the best stories submitted by writers who have never published a book of fiction. Manuscripts should not exceed 10,000 words, and no contestant may have more than two entries. Editors of *The Kenyon Review* are to be the sole judges, and the magazine reserves the right to accept for publication at usual rates any manuscript which does not win a prize. All manuscripts should be mailed to *The Kenyon Review*, plainly marked "The 1945 Short Story Prizes," before May 1, 1945.

Alfred A. Knopf, 501 Madison Ave., New York 22, is offering four Fellowships in 1945: \$5000 in history; \$5000 in biography; \$2500 in physical or biological science, and \$2500 in fiction. American themes in history and biography are preferred, and a North American theme will be given preference over a South or Central American theme of otherwise equal merit. American themes in fiction are all but obligatory. Application requirements will be sent by Knopf on request. Closing dates for filled-in application forms are May 1 for the Fellowship in History; July 2, for the Fellowship in Biography, and November, for the Fellowship in Fiction.

The Librarian of Congress has announced the establishment of the Library of Congress Grants-in-Aid for Studies in American History and Civilization, on the basis of a subvention from the Rockefeller Foundation. The Library of Congress will, from time to time, suggest to the Administrative Committee fields of American history in which scholarly study is shown by its experience to be necessary or desirable. It will also distribute the grants selected by the Administrative and Advisory Committees. Applicants for grants must be mature scholars, citizens or domiciled residents of the United States, and must have demonstrated competence in historical investigation and ability in writing. The grants-in-aid will be available for expenses of research, as well as to enable the applicant to secure free time for investigation. Grants will be made for one year with possibility of extension or renewal in exceptional cases. They are not honoraria or compensation of any sort, and do not create any status of service or employment. Applications for the first awards will be received until April 1, 1945. Requests for application forms and all other inquiries should be addressed to Librarian of Congress, Washington 25, D. C.

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MOSTLY PERSONAL

(Continued from page 4)

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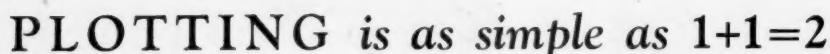
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